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BRAZIL CENTENNIAL NUMBER

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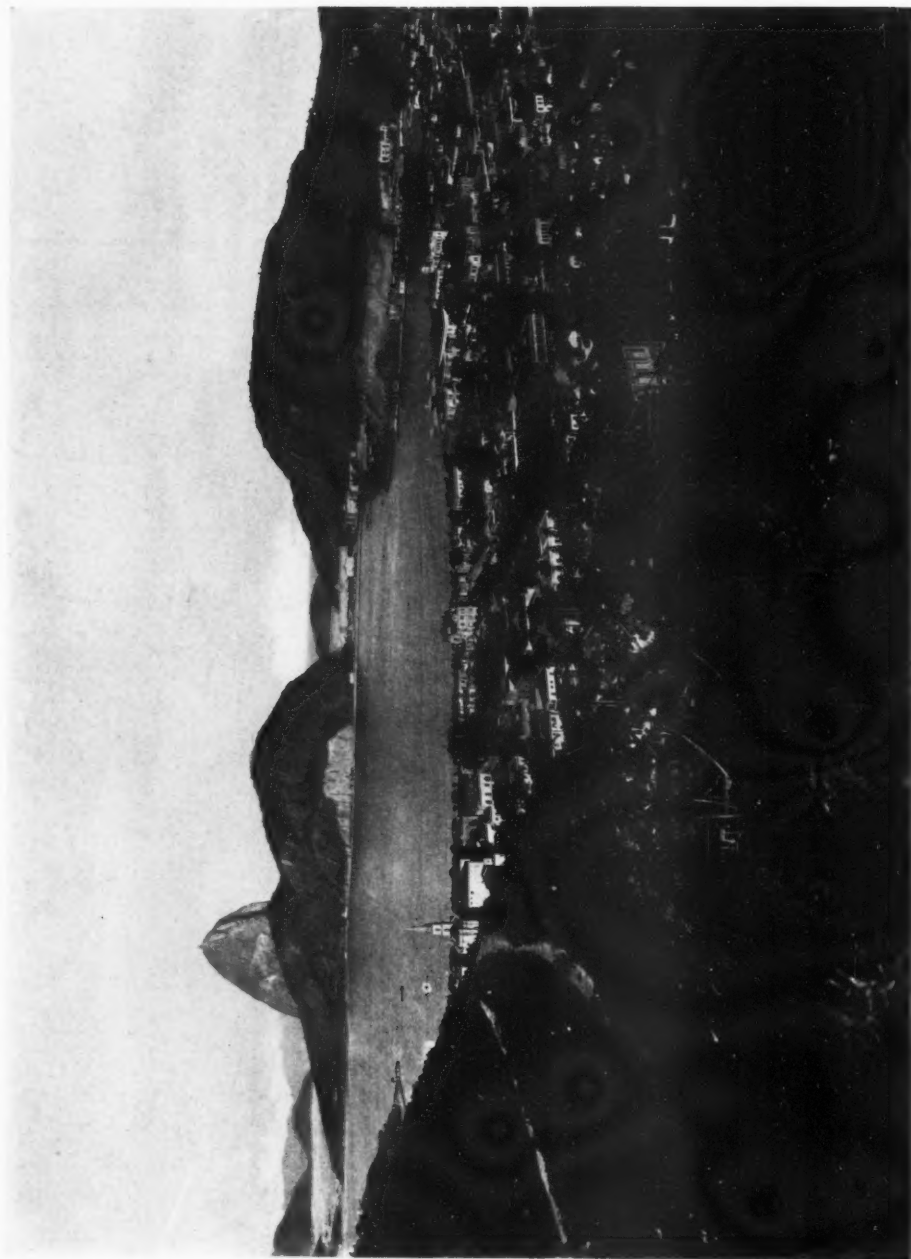
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General view of one of the bays of the Harbor of Rio de Janeiro, Brazil, with the Pão de Assucar, or Sugar Loaf, in the background. On the curving shore we see a part of the fashionable residence district. The great size of the harbor, which is nearly one hundred miles in circumference, is not apparent in any one picture, as the large inner sea is cut off by points and islands in such a way that its shape and magnitude are undisclosed.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XVI

SEPTEMBER, 1923

NUMBER 3

RIO DE JANEIRO, INCOMPARABLE SITE FOR THE CENTENNIAL EXPOSITION

By MITCHELL CARROLL

THE Centennial Exposition of our greatest New World neighbor, inaugurated September 7, 1922 and continuing till the first of August of this year, is an event of paramount interest to all forward-looking people of the Americas, as it doubtless means to Brazil what our own Centennial Exposition, at Philadelphia, in 1876, meant to us—the beginning of a period not only of great industrial development but also of quickened interest in the arts as the concrete expression of the ideals of the nation.

To those of us who were fortunate enough to visit it, the Exposition was a revelation of what had been accomplished during one hundred years of independence and an augury of still greater achievements in the future. The interests of the writer, who visited Brazil as an official delegate of the United States to the XXth International Congress of Americanists, and representative of the Archaeological Institute

of America and of ART AND ARCHAEOLOGY, were naturally in the manifestations of the higher life of Brazil as shown in its architecture, sculpture and painting, its music and poetry and letters, and it is to these features that this issue of ART AND ARCHAEOLOGY is devoted.

RIO THE RESPLENDENT

The Exposition was held at Rio de Janeiro, and what Exposition in the world's history ever had a more beautiful natural setting! Brazil is fortunate in its possession of a Capital City endowed by Nature with a greater variety of charming features than any other metropolis, and during the past twenty years its enlightened citizenship has endeavored to bring the outward aspects of the city into conformity with its natural setting.

Rio de Janeiro is incomparable in its lavish profusion of bays and beaches and islands, of plains and hills and



The Pão de Açúcar, or Sugar Loaf, a striking and enormous conical rock, 1,300 feet high, standing forth boldly into the channel entrance, which it guards on the left. An Aerial Railway affords a trip to the tip of the pinnacle, whence a transcendent view is obtained of city, bay and ocean. An electric basket cable car, accommodating twenty persons, goes first to the Morro de Urca, then on to the top of the Sugar Loaf.

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mountains; in its magnificent landscapes and sea-scapes; in its gorgeous wealth of coloring and diversity of lines. The almost circular harbor of vast extent dotted with scores of islands; the lowlands along the coast with the transcendently lovely beaches; the hills and mountain-sides up which the city has climbed in spite of obstacles; the irregular background of mountains; the towering heights of Sugar Loaf, of Corcovado, and of Tijuca; the numberless parks and open spaces; the variety and abundance of trees and shrubs and flowers; and the temperate climate and clear atmosphere—make an ensemble of beautiful features such as no other city in the world can boast of.

Then the hand of man has most nobly and effectively built a capital city in this beautiful setting that in handsome streets and boulevards, in imposing public and private buildings, in artistically laid out water fronts and parks and gardens, in the lavish use of water-power and steam and electricity—compares favorably with the great cities of Europe and the United States.

FIRST VIEW OF THE HARBOR

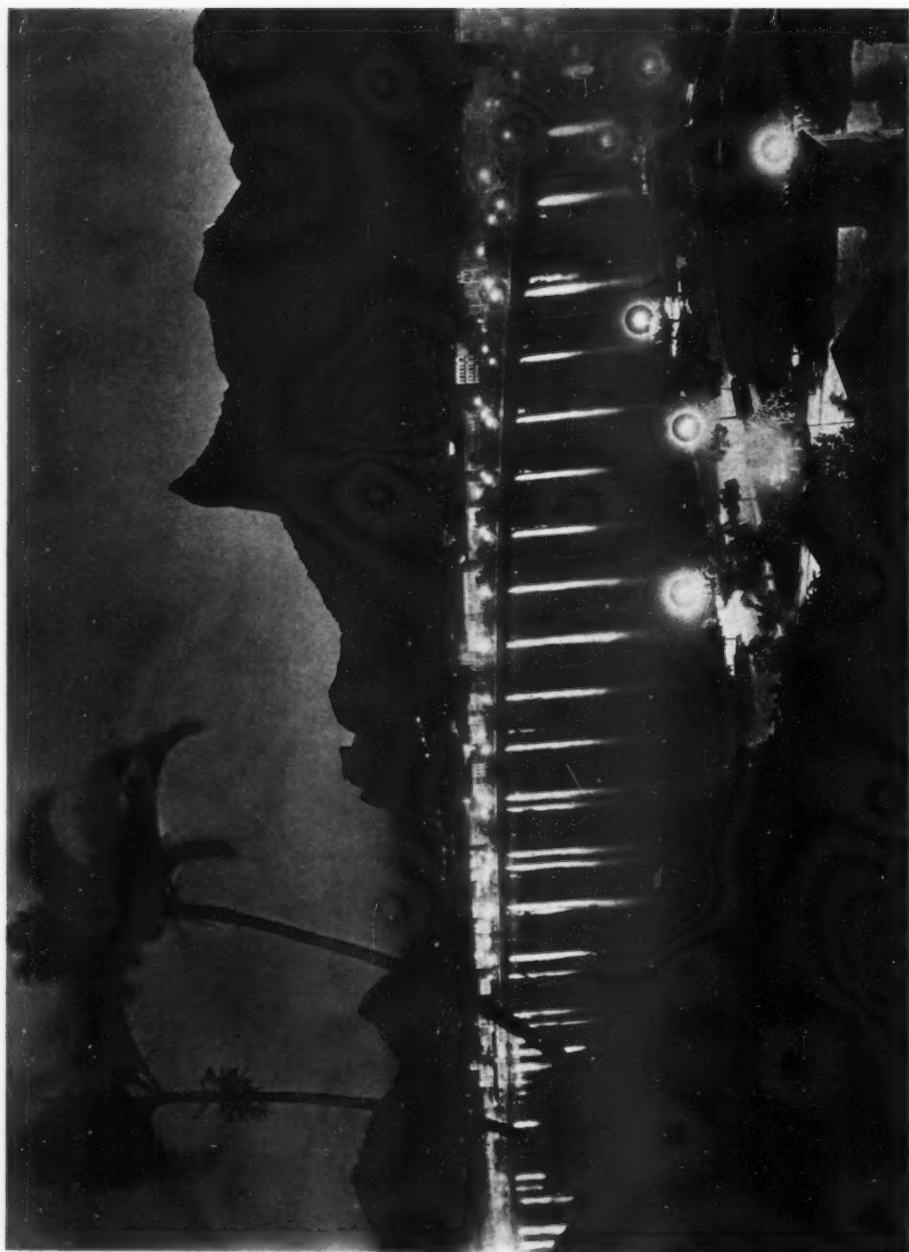
On a beautiful summer morning, after a few weeks' voyage on the S.S. Pocone of the Lloyd-Brazileiro line during which I had visited the cities of Northern Brazil, I awoke to see the towering promontory of Cabo Frio, where the ship turns westward toward Rio de Janeiro. Land was in sight, from this time onward. About noon, we had our first glimpse of Sugar Loaf, the Pão d'Assucar, which towers like a mighty sentinel guarding the wonders of Rio de Janeiro. The atmosphere was suffused with the morning sunshine, and we were afforded one incomparable view after another, rich in coloring and clearness of outline. On entering the vast

expanse of the bay, which is nearly one hundred miles in circumference, islands appear dotting the surface of the water, and numerous warships and merchant vessels from every country give some idea of the vast scope of the city's commercial life.

Coming from the north the Itaypu point is rounded on the right with the little Father and Mother Islands near by, while the Sugar Loaf towers on the left. In the distance the gray bald-head called Gavea first attracts the eye, then the world-famed Corcovado, then the more distant Tijuca, with an endless number of mountain ranges forming the background. The multitude of richly-covered peaks and heights, the white houses clambering up the mountain slopes, the grim fortresses on prominent points, and the rippling, sparkling waters of the bay, dotted with steamers and sailboats, make a picture that ever abides in the memory.

Visitors to Rio de Janeiro who wish to enjoy most fully the natural beauties of their surroundings should stop, as did our party, at the Hotel Internacional on account of its delightful situation one thousand feet above the sea on the mountain slope toward Corcovado. Here, from the observation tower, one can get magnificent views of the harbor, of the city along the coast with its wonderful series of beaches and of the great peaks and mountain ranges forming the background.

It is at sunrise that Rio is seen at its best. It is then as if God had breathed on this favored spot and endowed it with more natural beauties than any other region on earth. The colors are kaleidoscopic in their changes, gray giving place to rose, and rose to green, white, glowing red and celestial blue. The waters of the bay first hold the gaze, then the city rising in terraces, in



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View of the beaches of Rio de Janeiro, brilliantly illuminated with electric lights. The various suburban beaches, *Leme*, *Copacabana*, *Ipanema*, *Garra* and the like, backed by picturesque hills, constitute one of the most charming features of the city—Homes of palatial dimensions and elegance are built along the waterfronts. The pointed height in the background is *Corcovado*, or the Needle, 2200 feet above the bay, the ascent to which is made by cog-wheel railway.

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fairy-like groups of houses half lost in the rich verdure. It has been said that Rio is not only the most beautiful, but by far the cleanest city in the world, the walls of the houses as well as the streets being washed every night.

In the evening when the city and the exposition grounds were illuminated with an infinite number of electric lights, the great metropolis seemed to glow and radiate with all the colors of the prism.

AVENIDA RIO BRANCO

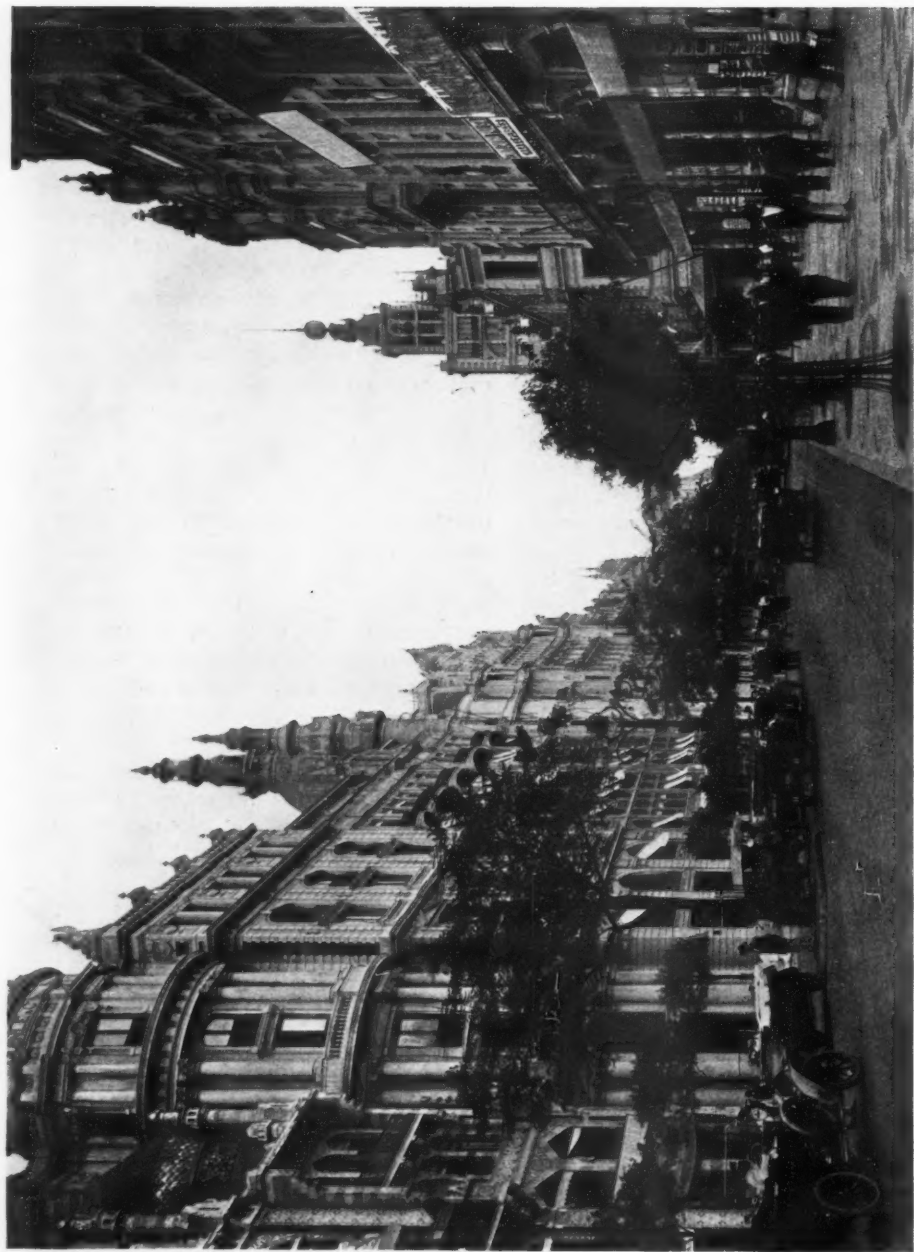
The best first impression of the city itself may be gained by walking from the harbor through the great Avenida Rio Branco, or the Avenida Central as it was originally called, built some twenty years ago at a cost of \$50,000,000. In five months a broad thoroughfare was driven right across the shallow peninsula occupied by the commercial district, over six hundred houses being demolished. It is 120 feet wide and 2100 yards in length, with double rows of Páo Brazil trees down the center, and 20 feet additional for each sidewalk. After passing many handsome business blocks showing fine types of architecture in a variety of styles, you observe several public buildings on either side of the street as you approach Monroe Palace and the exposition grounds — the National Library, the School of Fine Arts housing the National Gallery, the Supreme Court, the Municipal Theatre, and the new City Hall. Monroe Palace, already known to Americans as the Brazilian pavilion at the St. Louis Exposition, is of a rather florid architecture, quite the most ornate of the buildings of the Avenida.

The engineering achievements of the Brazilians are seen not only in the laying-out and construction of these

great avenues, but also in the way the engineer-architects have conquered the mountain slopes, laying-out streets, building culverts and bridges, erecting private dwellings on hill-sides. The engineers do not hesitate to level down a hill when it will contribute to the greatness of the city. Thus, they razed the historic Castle Hill near the exposition grounds, to relieve the congestion of traffic, and used the earth removed from the hill to fill a lagoon in the bay. While the business part of the city is on a level, the greater part of the residence portion stretches in a vast crescent up the mountain slopes toward the northeast, the suburbs reaching away inland for an immense distance. The visitor hardly realizes that while Rio de Janeiro registers only 1,200,000 inhabitants, it covers an area double that of Paris, with hardly a quarter of the population.

PARKS AND GARDENS

Rio de Janeiro is a veritable city of parks and gardens, public and private. Foremost in interest is the Botanical Garden abounding in palm trees, all sprung from the original palm tree planted by Dom João VI, and containing practically every variety of tree and foliage and flower from all parts of Brazil. Next comes the Quinta da Boa Vista, the grounds of which contain the Royal Palace of Dom Pedro, now the National Museum. The museum itself is rich in its specimens of Brazilian fauna and flora, in woods, birds and butterflies, and in its mineral and ethnographic collections. The palace itself is not impressive, but the grounds laid out by Dom Pedro II are an excellent example of landscape gardening, with rows of palm trees, beds of flowers, bits of statuary and fountains in picturesque spots. There are also num-



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The Avenida Rio Branco, the broad thoroughfare, extending from the port to the Monroe Palace, is 140 feet wide, and over a mile in length, with rows of Pão Brazil trees down the center. Begun in 1904, finished in 1906, its splendid construction and imposing edifices justify the Brazilians in their boast that it is the most beautiful street in the world. It is named after the famous Baron Rio Branco, to whom the transformation of the city is largely due.

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berless public parks in all parts of the city and every house of any pretensions has its garden beautifully laid out with walks, fountains, statuary and flower-beds.

But we must pass from this brief survey of Rio itself to a consideration of the Centennial Exposition, the subject of this number, of which this paper is meant to be merely a general introduction.

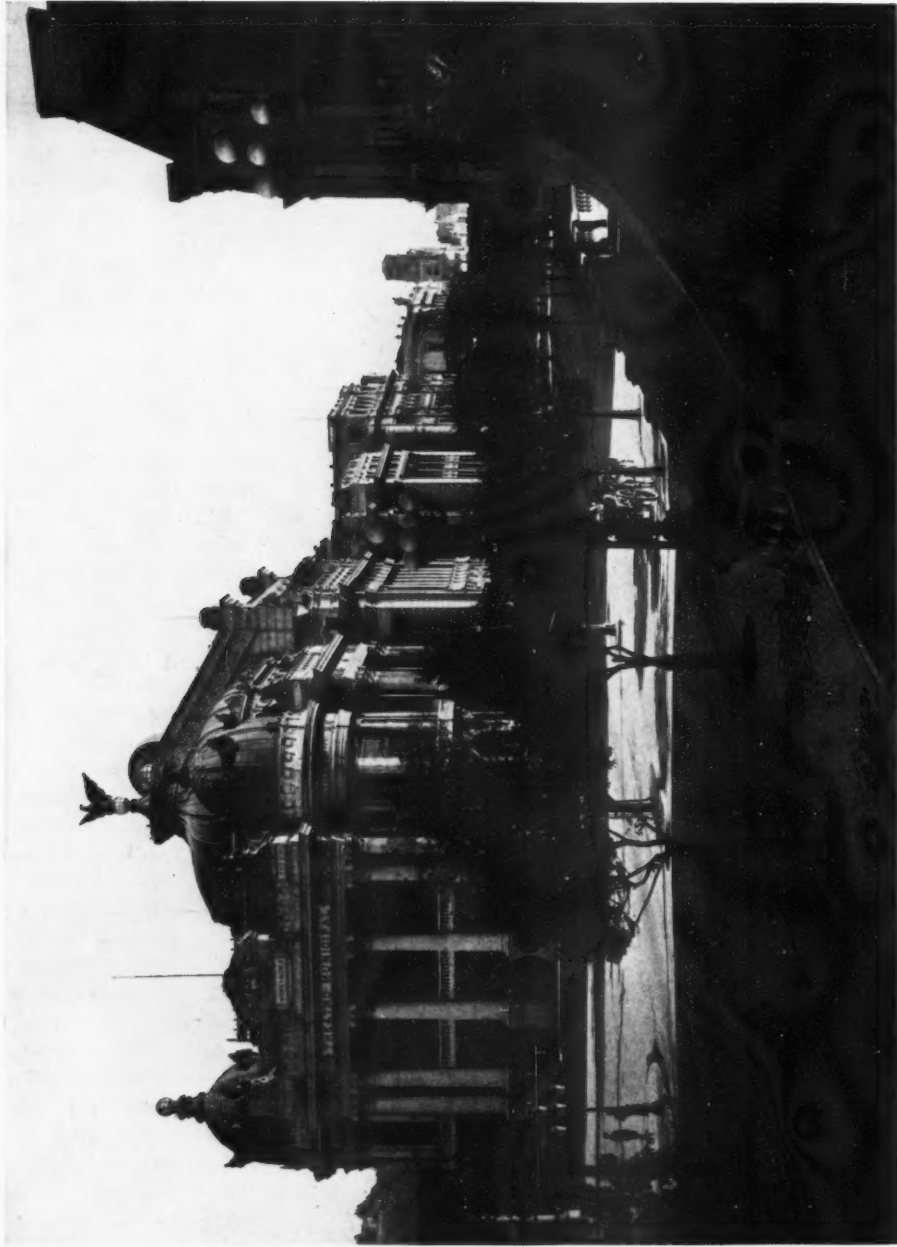
THE CENTENNIAL EXPOSITION

It was on September 7, 1822, that the Prince Regent, afterward Dom Pedro I, Emperor of Brazil, left in charge of the government by his father Dom João VI upon his return to Portugal, uttered those immortal words, "independence or death," on the banks of the little stream Ypiranga near São Paulo, and proclaimed the independence of Brazil from the mother country. To celebrate this event the Brazilian Congress in 1921 authorized a national Exposition in September, 1922, in order to portray the first century of the country's progress as a sovereign nation, first under the Empire and since 1889 under the Republic.

Merely a Brazilian exposition was at first planned, but as the official guide of the exposition states, "the Government was compelled by the interests of several friendly nations to transform the simple national celebration into a great international affair." Notwithstanding the shortness of the time and the enormous increase of work incidental to the change of plan, the officials rose handsomely to the occasion and the magic city that soon sprang up in the beautiful site is a tribute both to the enthusiasm and efficiency of the Brazilians and the friendly coöperation of the nations that participated.

The grounds of the exposition extend along the bay shore from the south end of the Avenue Rio Branco where is located the Portal of Honor with the Monroe Palace on the right (see cover picture). From this point extends the Avenue of Nations, with the pavilions of the various countries, the Brazilians with characteristic courtesy giving the participating nations the choicest sites. Off from the Avenue of Nations at its lower end is a plaza containing the various Brazilian buildings.

The ceremonies incident to the opening of the Centennial Exposition were held in the Palace of Festas (p. 14) Thursday, September 7, 1922 at 4:30 o'clock. The day was a national holiday. There were brilliant military parades in the forenoon followed by a luncheon given by President Pessoa at the Executive Mansion to the foreign delegates. At the formal exercises in the afternoon, at which the attendance was limited to Brazilian officials, distinguished guests and representatives of the press, addresses were made by President Pessoa and members of his cabinet and the Exposition was declared formally opened. Among the eminent Americans present were Hon. Charles E. Hughes, Secretary of State; Ambassador Morgan and Admiral Jones. After the exercises there were receptions to their nationals at most of the foreign pavilions. In the evening there was a gala performance at the Municipal Theater of the national grand opera, "O Guarany," Carlos Gomes composer, based upon the great Indian romance of José de Alencar, father of the Brazilian Ambassador in Washington. The president and Madame Pessoa, all the high officials of Brazil, the diplomatic corps, the official delegates, and the officers of the Army and Navy, appeared in their official regalia and the social life of Rio



The Municipal Theater, facing a small triangular park with one side on the Avenida, and the Fine Arts Museum opposite. Modelled after the Paris Opera House, though a trifle smaller, it is richly decorated, and is perhaps the most complete theater in its appointments in the two Americas. The theater was inaugurated in July 1909, with Rejane and an all star French company. It has attracted to Rio Caruso, Strauss, and many other celebrities, and has been the center of the development of Brazilian Opera and Drama.

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de Janeiro was seen in its most brilliant aspects.

Thus was formally opened the Centennial Exposition of Brazil, and the great event was inaugurated that revealed to other nations the wealth of national resources and the material progress of this great South American Republic.

The succeeding pages with the articles by Mr. Curtis, member of the widely known firm of Preston & Curtis, Architects of Rio de Janeiro, by Mrs. Abels, an American writer of note, and by others, will give the reader some knowledge of the architecture and painting and sculpture of Brazil. In conclusion, it may not be amiss for me to give a few general impressions gained during my six weeks' visit to Brazil.

BRAZILIAN CULTURE

As to the Brazilians themselves, those of Rio de Janeiro are thoroughly cosmopolitan, and their culture is strikingly similar to that of the southern countries of Europe, with which they have always had many points of contact. Throughout Brazil, there has been a considerable fusion of races—the predominant Portuguese, the native Indian and the great variety of immigrants. The evolution of a strictly Brazilian type is proceeding steadily, and out of the various ethnic elements in the population is being evolved a composite, but none the less virile, race destined to play a great part in the future history of the Western Hemisphere. In regard to language, the Portuguese of Brazil is not the Portuguese of Lisbon. "Our language is more unusual and eloquent, our imagination more opulent," says Romero, one of Brazil's eminent essayists. Portuguese in crossing the Atlantic almost doubled its vocabulary, accumulating a mass of

words from the natives, and through the influence of environment, the spoken Portuguese acquired a musical modulation and became a language impregnated with imagery quite different from that spoken in Portugal.

Consequently it is natural that a new and distinct type of literature should be produced. From the early days through the eighteenth century the literature of Brazil, though taking on a native character, was dominated by Portugal. During the Empire and the Republic, chiefly owing to the cosmopolitan atmosphere of the capital, letters in Brazil display a decidedly eclectic tendency. Says da Costa, another famous essayist, "I consider our present literature, although written in Portuguese, as a transatlantic branch of the marvellous intoxicating French literature. Just as the nation ethnologically represents the fusion of three races, with the whites at the head, so intellectually does it represent a fusion of Portuguese tradition, native spontaneity and modern European culture with France still predominant."

Brazil has produced many famous poets, novelists and essayists, but I shall content myself with mentioning a few typical authors, with whose work I have formed a slight acquaintance, such as Gonçalves Dias, greatest lyric poet; José de Alencar, national romantic par excellence, author of *O Guarany*, *Iracema*, and many other Indian romances; Machado de Assis, critic, essayist and novelist, whose best known work is "*Braz Cubas*"; Rio Branco, statesman, essayist, diplomat; Joaquin Nabuco, fit to rank with Rio Branco; Arthur Azevedo, the great playwright; José Verissimo and Silvio Romero, leading critics and authors of literary anthologies; Graça Aranha, novelist; Oliveira Lima, ex-diplomat,



CHRIST AND THE ADULTERESS.

Marble Sculpture, by Rodolpho Bernardelli, most famous of Brazilian Sculptors, in the National Gallery, Rio de Janeiro. For this group Bernardelli won a prize at the World's Columbian Exposition in Chicago in 1894.

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jurist and historian, now of the Catholic University in Washington, and General Rondon, explorer, naturalist, who accompanied Theodore Roosevelt on his South American exploration of the "river of doubt."

The Brazilians are a musical people, and the National School of Music was founded in 1847. Carlos Gomes is the greatest name, composer of many beautiful symphonies and operas, the most famous of which is "O Guarany," which I had the privilege of hearing in the Municipal Opera House, the evening of the Centennial celebration. There are also several famous pianists, violinists and singers. The Naval Brigade Orchestra, under the direction of Francisco Braga, the delight of the Rio populace, well ranks with our Marine Band.

THE FINE ARTS

The Academy of Fine Arts dates back to 1826, and many foreign artists have been attracted to Brazil, while the nation's architects, sculptors, and painters are many of them establishing a national school that will in time win for itself European and American recognition.

Up to this time the Brazilians have combined the professions of engineer and architect, and while this has resulted in the carrying out of great structural achievements, the results have not been altogether happy from the point of view of fine art. Fortunately, many of the younger architects have been trained in France and the United States, and under the inspiration of such men as Morales de los Rios, architecture has at last won recognition in the erection of the Centennial Exposition buildings, where the architect has been placed in supreme command.

The first Brazilian sculptor of note was Antonio Francisco, born in 1730, surnamed "O Aleijadinho" (the Little

Lame One), examples of whose work are found in Rio and especially in the State of Minas Geraes. The leading living sculptor is Rodolpho Bernardelli, who has produced many famous works, especially a monument to Campos Salles for the city of S. Paulo, and his "Christ and the Adulteress" in the National Gallery. Correa Lima, a pupil of his, has produced some fine work, including a "Mater Dolorosa" in Rio de Janeiro. The sculptures in high relief, embellishing the Palace of Amusements in the Exposition grounds and illustrating the whole history of humor are the work of Morales de los Rios, the dean of Brazilian architects and sculptors, and are a remarkable illustration of the virility of Brazilian sculpture.

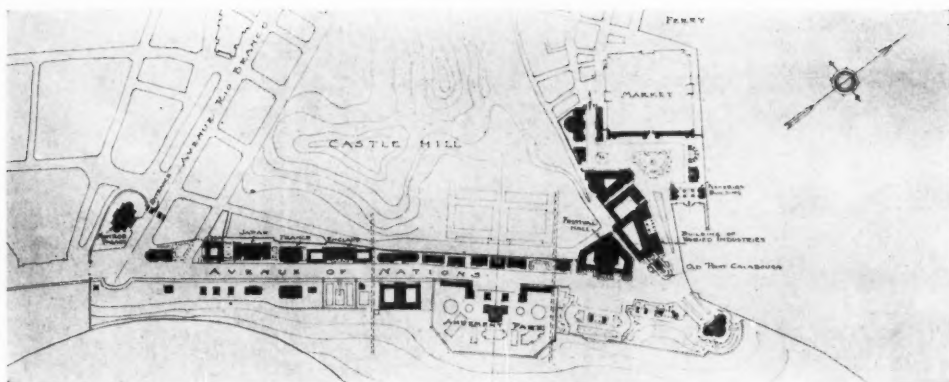
It is natural that in a colorful land like Brazil with its varied landscape, the art of painting should be most generally cultivated. And there are many evidences of remarkable progress in recent years, and of determination to rival the famous schools of Europe, which have been the teachers of the Brazilians, as is shown in Mrs. Abels' article (pp. 105-114).

We have already dwelt on Rio's transcendent richness of color and variety and refinement of hues. Kipling who wrote, "I hope, before I die, to go rolling down, rolling down to Rio," would doubtless exclaim upon arrival, as he did on another occasion, "It's the color that gets you." And this color appeals especially to the so-called 'modernist' painters who glory in the high-keyed color vibrations of ultra-impressionism. Hence we feel that Rio de Janeiro, which has produced masters in music, drama, architecture and sculpture, will in time break away from academic tradition and produce a school of painting commensurate with the stimulus and inspiration this rich environment affords.

Octagon House, Washington, D. C.



The Palace of Festas, with its great hall covered by a magnificent dome, was the scene of the formal opening of the Brazil Centennial Exposition, Sept. 7, 1922, and was the place of assembly for all the large gatherings.



Sketch Plan, showing the arrangement of the Pavilions on the Avenue of Nations, and the grouping of the Brazilian buildings.

ARCHITECTURE OF THE BRAZIL CENTENNIAL EXPOSITION

By JOHN P. CURTIS

THE International Exposition, which was inaugurated in the beautiful subtropical city of Rio de Janeiro on September 7th, 1922, and continued until July 31st, 1923, celebrated Brazil's first centenary of political independence. It was the greatest event of its kind ever held in South America or in that part of the world which is south of the equator, and for this reason attracted many visitors from neighboring countries, Europe and North America.

The original project was limited to a National Exposition much smaller than the present domestic section of the Fair, but at the urgent suggestion of the representatives of several friendly nations, the Brazilian government expanded the first plan into an International Exposition in which all nations were invited to participate. To accommodate the pavilions of the countries who accepted this invitation, about half of the available space was set aside. The

foreign section of the exposition lay along the "Avenue of Nations," which ran from the main entrance on the city's Avenida Rio Branco to the Ponta do Calabouço, near which the Brazilian section began.

Commissioner General Carlos Sampaio, the illustrious Prefect of Rio de Janeiro, remarked at a banquet, "Brazil is giving this party because we wish the world to see our resources."

The importance that the world attributed to the "party" was indicated by the renown and standing of the representatives who were sent to Rio de Janeiro. Portugal, the "mother country," sent President, Antonio José de Almeida. The United States, whose Centennial Celebration in Philadelphia was honored by the attendance of the Brazilian Emperor, Dom Pedro II, sent Secretary of State, Charles Evans Hughes. Other nations sent their best to do Brazil honor. In their ceremonial



The British Pavilion, substantial and dignified in form, with a wide band of deep blue below the architrave.

as well as informal utterances, all of these foreign representatives strove to express the profound impression made on them by the evidence of Brazil's progress and wealth of resources. The Exposition proved also a celebration of the opening of a new era—Brazil's bid as a locale for material progress in the near future.

SITE OF THE EXPOSITION

The Exposition, which created such an impression on the official visitors, as well as those who came in unofficial capacity, was located along the waterfront of that part of Rio de Janeiro which faces the entrance of the bay and harbor. Part of the site was on newly created land, built out into the bay with material taken from Castle Hill that was being leveled to relieve the conges-

tion. The rest was around the "old marine arsenal" on the Ponta do Calabouço. The Exposition was roughly divided into two sections, foreign and domestic. Pavilions were erected by the following nations: Argentina, United States, Japan, France, Great Britain, Italy, Portugal, Denmark, Mexico, Czechoslovakia, Norway, Belgium and Sweden. The domestic section comprised the following exhibition buildings: Palace of Festas, the Palace of Industries, Fisheries Buildings, Building of the Department of Statistics, Palace of Brazilian States, Administration Building, Agricultural and Transportation Building, Building for Minor Industries, the market front adapted for Exposition booths, a large Amusement Park, and a large number of individual exhibition buildings.



The French Pavilion, a replica of the Petit Trianon, now the permanent home of the Brazilian Academy of Letters.

The layout of the fair was planned by Commissioner General Carlos Sampaio, prefect of the federal district of Rio de Janeiro, who acted as personal superintendent. Like the plans followed for the World Fairs in Chicago and San Francisco, foresight was shown in the selection of an undeveloped site, so that the plant growths would not be disturbed and fair buildings of permanent construction would remain as part of the city.

The Commissioner General, who is an engineer of wide repute in his country, also apportioned the various building sites. Owing to the fact that several of the buildings were to be permanent in construction, their location was necessarily dictated by reasons other than harmony with the general

Exposition scheme. In spite of the arbitrary placing of some of the buildings, however, there are many charming vistas on the grounds, and splendid general views from the bay and hill-sides, especially at night when the buildings are set off by their brilliant illumination.

THE FOREIGN PAVILIONS

Several of the foreign pavilions are permanent in construction, the French, British, American, Italian, Portuguese, Norwegian and Argentine. All of the others are temporary buildings, architecturally characteristic of the nations they represent. The French building is a replica of the Petit Trianon of Versailles, dating from 1766 and was



The Italian Pavilion, simple and austere in its lines, with interior decorations in fine Italian taste.

donated to the Brazilian Academy of Letters. The interior decoration and the objects on exhibition give a striking presentation of French art in the eighteenth century. The British pavilion is noticeable because of the striking feature in its color decoration. This is a wide band of deep blue below the architrave, decorated in part with rich ceramic inlays in red and gold. The majority of the buildings being white, this decided note of color is a relief. It is substantial and dignified in form and gives the sense of being typically British. The interior decorations include mural paintings symbolizing the Seven Seas. The American building erected to serve as the United States Embassy after the exposition, is a substantial structure of two stories enclosing a central patio.

Beyond the British building was situated the Italian Pavilion, simple and austere in its lines, and with interior decorations in fine Italian taste. The Belgian Pavilion is in the style of the Flemish Renaissance. The façade, richly ornamented with sculptures in high relief, is flanked by a tower over a hundred feet high. The Portuguese Pavilion, surmounted by a dome, is elaborately decorated without and within and is an excellent modern adaptation of Portuguese Colonial architecture. The Mexican Pavilion is an admirable presentation of the nation's artistic aspirations. The richly ornamented façade is in the Colonial style, with a mingling of Spanish and Aztec motifs. The polychrome mural decorations, the wood carving, the tiled floors, give a rich exotic effect that made it



Pavilions of Mexico, Czecho-Slovakia, Norway and Belgium. The Mexican Pavilion, with its Spanish and Aztec motifs in the façade, and its polychrome mural decorations, is deserving of special mention.

one of the most attractive spots in the Exposition grounds.

THE BRAZILIAN BUILDINGS

The domestic section of the Exposition, which begins near the end of the Avenue of Nations, angles off toward the new municipal market. Here, in an extended group of buildings, Brazil shows its best efforts in industry and the arts. The municipal market, itself a considerable structure, was remodelled on the side facing the Exposition so as to conform to the general exposition style. Booths for exhibits were built into this side of the market.

In this group of buildings, the Brazilian Architects were given an opportunity to show their abilities. The profession of architecture in Brazil is

only recently establishing itself so the Exposition gave an opportunity that the men of the profession were quick to grasp. The clamorous need for haste, a haste forced by the unexpected expansion of the original plan to a comprehensive international exposition, and a national desire to open on the date set, caused some errors and oversights in the layout and design, but considering the difficulties the Brazilian buildings give a favorable impression of the artistic expression of the country.

As was intended, the Exposition awakened national interest and the talk and enthusiasm was toward things national—to find something that would give a national stamp to the buildings. The Centenary dating back to colonial times, it was natural that "Portuguese



The American Pavilion, Frank L. Packard of Columbus, Ohio, Architect, is now the permanent residence of the American Ambassador.

Colonial" would appear in the Exposition architecture. Old drawings, engravings, and pictures were diligently sought and studied.

THE PALACE OF INDUSTRIES

The building that really set the "atmosphere" of the fair was the Palace of Industries. It was designed by Srs. Memoria and Cuchet. For this structure, the old marine arsenal was restored and the "calabouço" rebuilt. Foundations, walls, arches, and other remaining parts of the ancient structures were retained. On these as a basis, but with a striving to enrich the colonial design, every wall and room was carefully studied, so that today the structure constitutes a semi-museum of

neo-colonial. It is full of interesting detail and charming color. Also, the existing structure as remodelled, abounds in happy artistic accidents. Seeing the thick low arches and surrounded by the massive stone walls, one easily imagines the colonial soldiery and "cavaleiros" who once thronged the cobble-paved courts. As one viewed the pile from the coolness of the exposition beer garden across the road, where real shade was thrown by imitation snow-covered roofs he was struck by the semi-circular front which bends to what, a short time ago, was the point that projected into the bay—and the lookout's tower, an architectural feature of the original structure, now serves as a weather observatory.



The Palace of Industries is the old Marine Fortress remodelled, and is an excellent example of Portuguese Colonial Architecture.

The influence of the Jesuits on early Brazilian building is hinted in detail or design of two or three of the national pavilions, especially those which have been inspired from colonial sources. This is noticeable in the treatment of the openings which appear to follow ecclesiastic forms. In the Brazilian portion one regrets a lack of attempt to use the native flora and fauna. This has appeared only in a minor way in some of the decoration. The Palace of Brazilian States carries a statuary group over the main entrance, typifying the Amazon and its tributaries. It succeeds in expressing tropical abundance, but is hardly to be commended artistically. The attempt in this direction that is worthy of note

is that of Prof. Morales de los Rios in the design of the entrance to the Amusement Park. Here a vast array of native and other forms are worked into an allegory of mirth (see pp. 115-122).

THE PALACE OF FESTAS

The Palace of Festas is a bit of Paris Exposition architecture set in Rio, with its great hall covered by a magnificent dome.

The Fisheries Building by Armando de Oliveira shows a free use of colonial forms. On the Agricultural Building, blank wall surfaces are contrasted with ornamental niches and rich relief decoration about the openings. The cornice on this building is particularly interesting. It is made in the old



Courtyard in the Palace of Industries.

form by projecting successive rows of roofing tiles out to the desired projection. Snr. Morales de los Rios Filho was the architect.

In the building for Minor Industries Snr. Figueiredo, the architect, took advantage of the climate and made an open pavilion. The openings are protected against sun and rain by gaudy striped awnings which gives a pleasing color note. The central motive is artfully enhanced by a Baroque panel in mosaic decoration. The market front also by Snr. Figueiredo, is more severe in design. The difficulties set by the under-structure of steel complicated the problem.

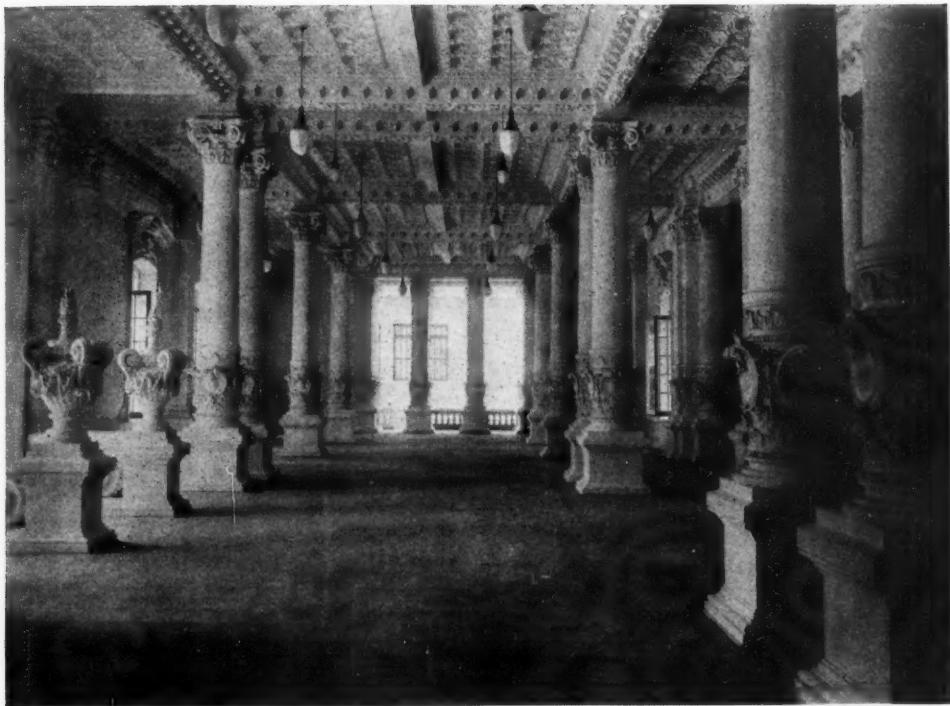
The Administration Building is a bit of modern Italian design by Snr. Sylvio Rebecchi.

The Statistic Building is severe and dry as its name would suggest.

The Palace of Brazilian States which dominates by its size and scale the national section is a large building of permanent construction with a roof terrace commanding an extensive view of the grounds and the harbor. Its treatment is indecisive between the ornateness demanded of an exhibition building and the severity called for in a permanent structure for government uses.

ILLUMINATION OF THE EXPOSITION

The general illumination was laid out by Mr. C. N. Ryan of the General Electric Company. He used the same scheme of reflected illumination as at San Francisco. A Tower of Jewels is



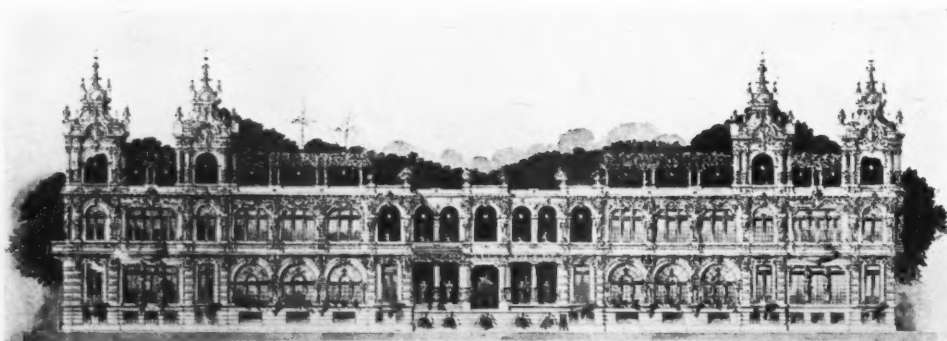
Detail of the great saloon on the first floor of the Agricultural Building, in Brazilian Colonial Baroque Style.
By the Architect, A. Morales de los Rios, Filho.

the main accent. The great dome of the Palace of Festas was brilliantly illuminated. The Palace of States was ornamented with 40,000 Novagem jewels—glass crystals imitating diamonds, rubies, emeralds and sapphires, illumined by incandescent searchlights. Rio is abundantly supplied with electricity and at night the exposition was a brilliant spot, reflected in the inky waters of the bay, and presenting a fascinating spectacle.

ARCHITECTURAL PROGRESS OF BRAZIL

The progress of architectural art and the accomplishments of Brazilian builders, as indicated in the Centennial Exposition, exceeded what might be expected by those familiar with the last

hundred years of Brazil's history. During fifty years of that time, Brazil was ruled by Emperor Dom Pedro II, the last of the New World monarchs. Although Dom Pedro II sought to create a Brazilian "aristocracy of intellectuals" and attracted artists, scientists, and scholars from all parts of the world to the court at Rio de Janeiro, his government was financially too conservative to encourage building on a generous scale. The structures erected during The Bragança rule in Brazil were over-conservative and lacked in architectural imagination or development. In some instances, corporations of wealth such as the Jesuits or Carmelites, built with an eye to something more than economy during Dom



Sketch of the Crystal Restaurant in the Public Promenade of Rio de Janeiro in Brazilian Colonial Baroque style. By the Architect, A. Morales de los Rios.

Pedro's regime. Such constitute practically the only traditions Brazilian architects have to follow. Those who would go back to the "mother country" for their inspiration find little to encourage them.

When the throne fell in 1889, the revolutionists were obliged to found the republic on the ruins of a social system that had been disorganized by the emancipation of the slaves. For a considerable period the economic situation was one of stagnancy. The reorganization began and proceeded with in the memory of the present generation. While this reorganization progressed rapidly when it was once under way, it is only within the last two decades that the Brazilians began to build according to their necessities and aspirations.

The Brazil Centennial Exposition, then, is the expression of a young architecture, a budding art that is full of vigor and promise, and the aspiration that achieves greatness. It presages what the second century of national growth will produce in architectural construction and achievement.

Rio de Janeiro.



Detail of the center front of the Agricultural Building, in Brazilian Colonial Baroque style, by the architect A. Morales de los Rios, Filho.



"INDEPENDENCIA OU MORTE" (Independence or Death), by Pedro Americo (1843-1905).

Declaration by Dom Pedro I of the Independence of Brazil, Sept. 7, 1822, on the shore of the brook Ypiranga in the State of São Paulo. Now preserved in the Museo Paulista, the Museum of São Paulo.

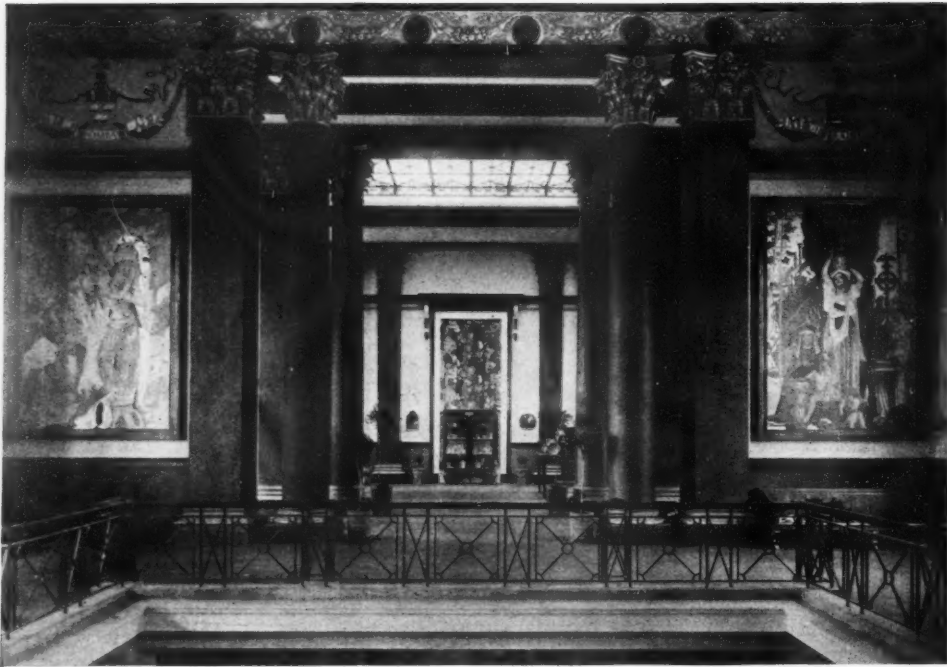
PAINTING AT THE BRAZIL CENTENNIAL EXPOSITION

By MARGARET HUTTON ABELS.

RUTHLESSLY slashing through the congestion of her business section, Rio de Janeiro has spread a broad and gleaming avenue from the Praça Mauá and the harbor, where the world comes in ships to exchange wares with Brazil, to the Passeio Publico and the Exposition grounds, where Brazil invited the world to participate in the celebration of her hundredth birthday anniversary. Along the Avenida Rio Branco, throngs the life of the city. And here, any day, may be seen, in shops and club entrances, in hotel parlors and office building lobbies, exhibits of Brazilian or foreign art. On this avenue, too, the *Lyceu de Artes e Officios* often gives space to exhibitions, and the *Escola Nacional de Bellas Artes*

has a permanent collection in its galleries of nearly seven hundred carefully catalogued canvases of about four hundred painters, mostly Brazilian.

No one, whatever his taste in painting, need go unfed along the Avenida. Recently there have been on view coarse smears of raw colors, nudes good and bad, a great variety of flower and fruit studies, the pleasant sea views of the Portuguese painter, B. Pinto, heads and figures in the masterly technique of Gustave Brissand of Paris, and the enchanting coral gardens of the American undersea painter, Zahr Pritchard. The Academy of Arts and Crafts has been showing, under the patronage of the Brazilian Society of Fine Arts, an exhibit of the paintings of artists of



Hall of Honor of the British Pavilion, showing two panels of the Mural Decorations of the Seven Seas: The Indian Ocean, represented by India and South Africa, by Charles Sims, R. A., and the Mediterranean Sea, represented by Malta and Cyprus, by Anning Bell, A. R. A.

Vienna, embracing a wide range of subject and merit, from the exquisite draperies of John Quinci Adams' *Portrait of a Woman* to the misshapen *Child and Cat* in crude color daubs and from the tender loveliness of Oswaldo Grill's nudes to the distressing nakedness of other large canvases. A special exhibit of the versatile artist, C. Capper Alves de Souza, shows some fine studies in light effects, interior and exterior, as well as good work in figures.

However true may be the charge that the Brazilian buyer most often chooses from these exhibits the canvases of largest size, most paint, brightest colors, and most aggressive nudity, the influence of a considerable number of art lovers, art critics, and art societies, and of the National School

of Fine Arts is in the direction of sound judgment and appreciation. Recently, there was attracting attention, on the Avenida, a collection of the works of some of the best artists of the world, "never seen before in Brazil," as the catalogue has it. These were selected in Europe by a discriminating buyer and were on sale by the owner. There are, also, in the galleries of the School of Fine Arts, some paintings of masters like Velasquez, Murillo, Ribera, Rubens, Vandyck, Teniers, Poussin, Greuze, and Bonheur, furnishing material for study to pupils and visitors.

NATIONAL SCHOOL OF FINE ARTS

A memorable history has the National School of Fine Arts, an institution as old as Brazil's independence.



Mural Decoration of one wall of the Sala de Ceramica of the Mexican Pavilion—The Artist, Roberto Montenegro, sits in the center of the illustration.

Brazilian art owes a great debt to Dom João VI, who summoned from France, in 1816, the three well-known artists, Joaquim Le Breton, Nicoláo Antonio Taunay, and João Baptista Debret with the purpose of starting a school of art. These men put their stamp upon the School of Fine Arts, established in 1826, and gave direction to the trend of art work and thought in Brazil. They have had worthy successors in such leaders as José Corrêa de Lima, whose pupils include some of the best Brazilian artists, and João Baptista da Costa, the present director. The school is under government control.

It was a disappointment to the art-loving visitor to the Centennial Exposition to find, included in its group of handsome buildings, none devoted to art. Such paintings as were to be seen were incidental, to period furnishing, as in the French pavilion; to trade exhibits, as in the Belgian and Japanese; to commercial relations propaganda, as in the British; to decorative effect, as

in the Italian; to historical relations with Brazil, as in the Norwegian; to mural decoration, as in the Mexican; to exploitation of Brazil's scenic wonders and to public health education, as in the Palace of Festas, or to trade information, as in the Statistical building.

MURAL PAINTINGS OF FOREIGN PAVILIONS

It is probable that more attention was given to the mural paintings in the British pavilion than to any other paintings on the Exposition grounds. The Seven Seas were represented by panels on the walls of the Salle d'Honneur, above which runs a frieze of the coats of arms of the principal ports of Brazil and of the British Empire. *The Atlantic Ocean*, in three panels, shows a garland of friendship uniting Brazil with England and Canada, one on either side. The figures in the panels are decorative in their bright garments, but the artist, Gerald Moia, R. U. S., very evidently had not gone to South America for his



Partial view of the Gallery of the National School of Fine Arts, showing "O Homen da Rosa" (The Man of the Rose) by Oswaldo Teixeira, "Retrato de Mme. B. E. (Portrait of Mme. B. E.) by Luiz Kattenbach, and "Iracema, an Indian Woman," by Almeida Junior (Luiz Fernandes).

models. In the Arctic and Antarctic panels, the same artist achieved a much more convincing effect with scenes of passive coldness vivified by the aurora borealis. Charles Sims, R. A., Keeper of the Royal Academy, represented the North Sea, the Pacific Ocean, and the Indian Ocean by bright-colored panels of symbolic figures bearing burdens of the produce of the British possessions in those waters. Not unfittingly, the gem of these sea panels was the *Mediterranean*, by Anning Bell, A. R. A., who is also the painter of the frieze. In coloring, grouping and execution, this panel excelled all others.

In the Mexican pavilion, also, mural painting commanded attention. The

decorations of the Sala de Ceramica, executed by Roberto Montenegro with the assistance of Gabriël Sedezma, were distinctly national in character. On one wall two men in native dress stretch their arms toward a pile of national products skillfully assembled with decorative effect, while, on the opposite wall, two female figures called to notice the arts and crafts distinctly feminine. The mural decorations of the reception room, by the same artist, were done in such rich colors as befit the ladies and gentlemen of the wig and wasp-waist period, in their best brocades and buckles. In still another room, the use of Indian motifs produced a very different, though equally distinctive, re-



"A'BEIRA DO ACUDE" ("ON THE BANK OF THE RIVER"), by João Baptista da Costa
Director of the National School of Fine Arts and Director-General of Fine Arts of the Centennial Exposition.

sult. Roberto Montenegro is one of a group of artists who are developing a Mexican school of art. A goodly number of oils by Etna Baroccio and other modern painters was on exhibition in the pavilion and it is a pity that they were neither catalogued nor well hung. Two pictures by Fermín Revueltas, reputed to be the most revolutionary of these artists, were of special interest.

Norway's contribution to the early history of America is brought to remembrance by C. Krohg's excellent painting of *Lief Erikson's Discovery of America in the Year One Thousand*. This is one of several good Marine pictures in the Norwegian pavilion. There are landscapes in the Palace of Festas, one of the permanent buildings, a dozen canvases or so by Frederico Lange de Morretes of Paraná depicting the beauties

of Brazilian forest, sea, and mountain, the falls of Iguassú, which rivals in grandeur our own Niagara, being the subject of several pictures. Morretes wields a bold, free brush and uses very few colors, two or three only being prominent in each painting.

EXHIBITION AT NATIONAL SCHOOL OF FINE ARTS

As an integral part of the Centennial Exposition, there was opened last November, at the National School of Fine Arts, an exhibition of painting, sculpture, architecture, and engraving. The section devoted to painting was subdivided into an exhibit of contemporary art, one of the works of earlier painters, and one of pictures by Belgian artists. The galleries are spacious, well arranged, well ventilated, and well lighted.



SESSION OF THE COUNCIL OF STATE, WHICH DECLARED FOR ABOLITION OF SLAVERY
By Georgina de Albuquerque, the most famous woman painter of Brazil.

Doubtless only a recent arrival from the United States, unaccustomed to the South American disregard for comfort, would notice the absence of seats where one might rest while lingering to gaze or take notes.

The *Exposição de Arte Contemporânea* had two hundred eighty-three entries and was almost exclusively Brazilian, seventy-four of the ninety-seven exhibitors being native sons and daughters. A few of the remaining number were Italian, Portuguese, German, or French, and there was one representative each of Uruguay, Paraguay, Sweden, Denmark, and England.

Of the nineteen women exhibitors, seventeen were Brazilians.

HISTORICAL PAINTINGS

The occasion of the nations' Centennial and the nationality of the exhibitors lend interest to the historical and patriotic paintings. Conspicuous among these for size, coloring, and composition were Georgina de Albuquerque's *Session of the Council of State which Decided upon Abolition*, Augusto Bracet's *First Notes of the Hymn of Independence*, and Levino Fanzeres' *Departure of Ararigloia*, an Indian hero. These artists have all

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won medals in earlier exhibits. Georgina de Albuquerque, perhaps the ablest woman painter in Brazil, was not at her best in this picture, nor was Fanzeres as successful as in his landscapes; Carlos Oswald, a painter of the Impressionist school, contributed a large canvas, *Viva a Independencia*, in which the garlanded Brazilian states are assembled amidst a shower of rose petals to do homage to Independence. He has done more praiseworthy work in smaller pictures. In a decorative allegorical panel, called *My Country*, and representing the struggle for freedom, Helios Seelinger combined strength, beauty and fine light effects. Of German extraction, he reflects the character of his teacher, Franz Stuck. Both he and Carlos Oswald have many medals to their credit.

Two other allegorical works of note were *Civilização* by André Vento, from which flares the red ruin of war, and *Causa Victrix* by Theodoro Braga, a triangular picture set into a wood panel, decorative in effect, good in drawing and arrangement, and especially interesting in its lighting.

PORTRAIT PAINTINGS

In portrait painting, Brazilian artists must yield the palm of this exhibit to foreigners. Their portrait work is, for the most part, lacking in distinction and it is apt to be somewhat slovenly in execution. The tendency to startling color combinations was best exemplified in Luiz Kattembach's *Portrait of Mme. B. E.*, wearing a bright blue dress and resting her foot upon a very bright red cushion. Vivid in color, but attractive in effect was the *Auto Retrato* (self-portrait) of Sarah Villela Figueiredo. These and other portraits of women illustrate the attractiveness of the modern simple frock of straight lines,

in portraiture. Really fine portraits of Senhor and Senhora Carlos Sampaio and other prominent Brazilians were the work of a Swedish artist, Bror. Kronstrand, who, in spite of the rapidity with which he is said to work, is particularly strong in drawing. The water color portraits of Mme. Lisboa and Mme. De Lindere by the Hungarian artist, Francisco de Nemay, were well done.

Henrique Bernadelli, reputed to be the strongest living Brazilian painter, although many of his pictures are in the permanent collection, had no entries in this Centennial exhibit. The honors, therefore, went to Professor João Baptista da Costa, whose *Marabá*, an Indian woman of fabled sadness, displays his usual fine workmanship, although some of his landscapes were more highly praised. There were many good figure paintings in the exhibit, such as *Winter*, as head of an old man, by Paulo Pedrosa, and the *Study*, by Odilia Martins Ferreira, of a knitting woman in picturesque headdress. Two of the contributions of Antonio de Parreiras, whose monumental landscape picture, *Sertanejos*, is in the gallery, were *Primevos*, depicting Indians, and *Espuma fluctuante*, a lovely lady afloat on lovely waters.

GENRE PAINTINGS

Most conspicuous of the figure painters because of his youth, originality, and versatility, in addition to his merit, was Oswaldo Teixeira. "Best for his age," is said of him. His pastel, *D. Juan Tenorio*, a head strongly lighted on one side, has been "acquired by the Society of Fine Arts"; his marine, *Leblon*, a local scene, was clear in line and good in perspective, and his large canvas, *The Man of the Rose*, was arresting in its black draperies, if



Loaded Canoes embarking for Cuyabá, Porto Felix 1828, by Oscar Pereira da Silva "after" Hercules Florence. One of a series of paintings illustrating the early history of Brazil in the historical rooms of the Museu Paulista (Museum of the State of São Paulo).

hardly pleasing to those who find its subject lacking in virility. But the picture that gripped the heart, as well as commanded admiration for its technique, was the dear old wrinkled face of his *Avó* (grandmother); a picture to store in one's memory.

Cherries spilling from a plate on a disorderly table beside a brass pitcher, *Cerejas metaes*, and quinces awaiting the preserving kettle, *Tacho e marmellos*, by Pedro Alexandrino, were good examples of the fine technique of this faithful portrayer of still life.

LANDSCAPE PAINTINGS

Beauties which neither tongue nor pen is adequate to describe challenge the brush of the artist on every side in

Rio de Janeiro and it is not surprising that the Challenge has been met with innumerable landscape pictures from the days of Nicoláo Taunay to the present time. Clara Welker exhibited a view of *Sylvestre*, clear cut and natural; Araujo Lima showed the *Two Brothers* lifting their heads in the midst of purple clouds; Gastao Formenti depicted *Leblon*, vague in the evening light, and there were many other good canvases of local scenes. Professor Lucilio de Albuquerque, always in the front rank in landscape, contributed four scenes of São João d' El-Rei.

Many painters are betrayed by the gorgeous coloring of jungle vegetation to less happy results than those attained by Otto Bungner in *Flamboyant*,



CHRIST AT CAPERNAUM, by RODOLPHO AMOEDO.

Professor in the National School of Fine Arts; won a Medal at the World's Columbian Exposition in Chicago (1894) and Grand Prize at the National Exposition in Rio de Janeiro (1906).

by João Baptista de Paula Fonseca in *Mangueiras* (Mango-trees), or by Leopoldo Gotuzzo in *Flamboyant e chuva de ouro*, *A Corner of Ypanema*, and *The Botanical Garden*. As his medals attest, Gotuzzo is one of the ablest landscape painters. Edgard Parreiras' *Solar Avoengo*, a picture of a ranch house, was striking in its earthy coloring. If the Brazilian landscape painters have a tendency to a too liberal application and combination of bright colors, it is easy to forgive the fault in a land whose radiant and flaring beauty makes even the rosiness of Adolpho Menge's hills of *Our Country* scarcely too extreme.

Fine in color, composition and light, Otto Bungner's *Mittenberg* helped to compensate for the scarcity of good water colors in this exhibit. As for pastels, there was the sheer loveliness of Gustave Brisgand's *Mulher Nua*.

In the Belgian section, there were seventy-one canvases by sixty-one artists; of these, it is as pleasant to remember the *Man with the Parrots*, by A. Stevens, as it would be to forget the *Femme nue* in stockings, by F. Van Ermenghen.

Of the works of the deceased and of the older living painters of Brazil, the *Exposição de Arte Retrospectiva* col-

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lected three hundred seventeen, by one hundred forty-six artists, of whom thirty-one are women and thirteen have exhibits also in the section devoted to contemporary art. Among the best showings, were the figures and landscapes of Carlos Chambelland; a portrait by Lucilio de Albuquerque, professor in the School of Fine Arts; figures and portraits by Elyseo d' Angelo Visconti, decorator of the Municipal Theatre and follower of, first, the Italian, and, later, the French school, who also had many studies in the contemporary exhibit; landscapes by Levino Fanzeres, and still life by Irene França. There were also a few portraits and interiors by Professor Rodolpho Amoedo, famous for his religious paintings, whose *Story of Philetas* is considered by some the gem of the art galleries.

Elsewhere in Rio de Janeiro, in convents, palaces, churches, and government buildings, there are many good pictures by Brazilian painters which can be seen by those who take pains to hunt them out. Among the most famous of these, are the panels in the Candelaria Church, by João Zeferino da Costa, recording the adventures of the traveler whose gratitude for his miraculous escape from shipwreck in a storm led to the building of the church.

PAINTINGS IN SÃO PAULO MUSEUM

On the occasion of Brazil's birthday party, her birthplace assumes importance and it so happens that the spot on which Dom Pedro I uttered the "Cry of Ypiranga," "Independence or Death!", has artistic as well as historical interest. The memorial building (Monumento do Ypiranga) houses the

museum of the State of São Paulo (Museo Paulista), which has for its director Dr. Alphonso Taunay, grandson of Nicoláo Taunay, who came from France over a hundred years ago to teach in the School of Fine Arts. The director's interest in history and his artistic inheritance have been brought to play upon the re-decoration of this building in the last few years. At his instigation, Oscar Pereira da Silva, using as his guide the engravings and sketches of older artists, has painted for the historical rooms, a series of pictures illustrating many events almost lost to historical record. Most of his scenes are "after" Debret, one of the original professors in the National School of Fine Arts, and Hercules Florence, who has left many invaluable original sketches. Portraits of Brazilian heroes and patriots, by the same artist, adorn the reception halls and lobby. And, most fittingly, this monument to Brazil's independence treasures the canvas of Pedro Americo (de Figueiredo e Mello) so dear to the hearts of all patriots, the *Proclamação da Independencia*, *Independencia ou Morte!*

Foreigners in Brazil, inclined to belittle the country's art and to bemoan the country's taste in art, would find interest and profit in a survey of her artistic history and a study of her art monuments and exhibits. We of the United States, accused by our European elders of being still in our artistic youth, should surely have sympathy for the growing pains of our younger sister—our fifty years younger sister. At least she has been studying and practicing art since she was born, a hundred years ago.

Rio de Janeiro.

MORALES DE LOS RIOS AND HIS SCULPTURAL WORK FOR THE EXPOSITION

By DOUGLAS O. NAYLOR

To Dr. Morales de los Rios, a Spanish sculptor and architect and naturalized Brazilian of more than thirty-three years, Professor in the National School of Fine Arts, was assigned the task of building the "Parque de Diversões," or amusement park of the Exposition. He conceived his task in a spirit far different from that of most builders of places of amusement at expositions. He determined to give the area allotted to him on the lower section of the Avenue of Nations across from the foreign pavilions an artistic setting, in harmony with the spirit of mirth, that would be one of the characteristic features of the Exposition. How well he succeeded may be inferred from the illustrations and from the high praise bestowed by intelligent visitors. For example Frank L. Packard, the architect of the American Pavilion, said that he considered it superior to anything of the kind he had ever seen at any exposition.

STORY OF HUMOR IN SCULPTURE

Decorating the six arched doorways, three on each side of the park, were forty-six massive, sculptured heads, all molded with the single motif of laughter, good cheer, and happiness. There are two of these main entrances in the architectural plans of the Park of Diversions, each with three arched entrances 52.5 feet in height and 36 feet in width. The final cast of these ornamental heads were three meters in width. Everyone who entered this walled pleasure city passed beneath these giant heads, which represented characters who have made an art out of nonsense and frivolity.

The heads were placed upon the outer arches, and over the porticoes of the main entrance, forty-six of them, each one with a grin nine feet wide to welcome light-hearted people from all parts of the world.

The heads were brilliantly executed and reflected an ability at grasping the essence of varying grades of humor. The faces showed a verisimilitude of expression that ranges from simple buffoonery and impish trickery to sly wit and intellectual jesting. Every kind of humor has been used by the artist, a man who loves Brazil and who is admired by Brazilians.

He succeeded in catching the whole gamut of humor, from the first smile of the baby to the grin of Yorick's skull.

A list of the forty-six heads is a study in humor, a sculptural lesson in the history of fun. Certainly there would be an immense amount of foolishness going on if the following characters all gathered beneath the spreading chestnut tree for a half hour of frolic.

Six of the figures represent characters prominent in the national legends of Brazil. The artist designed these heads after he had made enough research study to feel convinced that he thoroughly understood the spirit of the subjects.

BRAZILIAN TYPES OF HUMOR

"From the point of view of local interest and folklore tradition, 'Bitú' is the most important," said the artist. "Born in the city of Rio de Janeiro in the Eighteenth Century, and therefore an envied Cariocan, 'Bitú' began wan-



Front wall of the "Parque de Diversões" or Amusement Park of the Exposition, showing three of the great arches and eighteen of the massive sculptured heads, all molded with the single motif of laughter, good cheer and happiness.

dering around the streets of the city in his youth, getting into all kinds of mischief, but always being careful never to get caught. He was a homeless vagabond living on luck and chance. His kindness and friendliness caused all the people of the city to love him, as well as the children. Popular affection finally resulted in a song being written about him—

'Vem cá, Bitú
Vem cá, Bitú,
Não vou lá; não vou lá;
Tenho medo de apanha'."

(Come here, Bitú
Come here, Bitú
I won't go there, I won't go there;
I'm afraid you'll beat me if I do.)

"He lived rent free, in the cellar of a house on the Street of São José, which flanks the base of Castle Hill. A heavy rain, called 'Águas do Monte' (the Cloud-Burst of Castle Hill) converted the side of Castle Hill into a waterfall. This flood poured into Bitú's underground compartments where he was sleeping. He was drowned and his body floated down the street of Seventh of September, known in early days as 'Cano' (meaning Water Pipe).

"Bitú, I feel sure, was the victim of two tempests, one, brain-storm, and the other, a rainstorm!

"'Pae João' is another popular type I have used for the decorative series. He was an impulsive, vacillating crea-



Detail of a section of the wall fronting the Amusement Park. Dr. Morales de los Rios, the architect and sculptor, appears in the center of the picture. He has adopted the elephant heads and other motifs of Hindu fantastic architecture.

ture, perhaps as much of a vagabond as 'Bitú', for he too, lived on luck and by the grace of his fellow citizens. He was an amusing individual, always publicly playing jokes upon everyone, indiscreetly truthful and a boaster. Everybody thought he led a miserable existence, both materially and intellectually, and he therefore was always an object of charity. He went about dressed in rags and always singing. His spirit grew into a legendary caricatured figure known as 'Bobo do Paço,' similar to 'Triboulet' in France.

Today he is a necessary and popular figure during Carnival days in Brazil, Portugal, and Spain. In Madrid he has been nicknamed 'Peléle'.

"The creation of 'João das Vinhas' has been the result of the fusion of certain ideas found in Spain, Portugal, France, and Brazil, and seen in the types of Punchinello, Harlequin, the Guignol, and also the Jumping Jacks which wave their arms and legs when pulled by a cord. João das Vinhas frightens away birds by his peculiar actions and steals their eggs. He is always looting orchards and grapevines of ripened fruit. From this idea has grown the custom of linking the name 'João' to the names of gentlemen who have distinguished themselves along the same general lines as João das Vinhas. His name might be translated into English as John of the Sparkling Wines.



1. Alberic, The Nibelungen Gnome.
4. Punchinello.

2. Sancho-Panza (Cervantes)
5. Seigny João (Rabelais)

3. Colombine.
6. Falstaff (Shakespeare).



1. Ratz-Keller.
4. Gargantua (Rabelais).

2. Pierrette.
5. Pierrot.

3. The First Laugh.
6. The Last Laugh.

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Bitú, popular type of Rio de Janeiro of the XVIII century.

"I have chosen two characters who are supposed to exist in the vast forests of Brazil, and one from the Indian legends. 'Curupira,' a forest imp, is credited with having the ingenuity of the devil. He lives in the woods, and is always fooling hunters, wood-choppers, and gatherers of honey and wild fruits, and making them lose their way. The good and the bad are supposed to be combined in his soul. He is a dwarf, with horns, and his feet are turned sideways. Some people claim that he only possesses a part of a body—from the neck down. Women who make pottery blame this spirit when they have bad luck. There are many legends and stories of the Curupira. Many have been confounded, however, with another character called 'Caipára', and have degenerated into immoral stories.

"'Sacy-Pererê' is the spirit of the highways and forest trails. He is a diabolical creature with red, flaming eyes, and can be compared to the gnomes and elves of Europe. He jumps like a locust, flies about like a butterfly, climbs like a monkey, shrieks, laughs, howls, and growls. He worries travelers, and succeeds in leading them off the path and getting them lost in the woods. He frightens the donkeys and horses of a traveler's party and causes the stirrups to loosen. There are many legends and stories in Brazil concerning this character.

"From the magic and superstitions of the many Indian tribes in Brazil, I have chosen 'Kangerê,' who is perhaps talked about most frequently. He is considered to be a prophet, a doctor, and can make the devil appear. In primitive times he was known as Paié, from which arose the Piai of the North American Indians, the Karaiba and the Mair, who are like the theocratic personages of American savage peoples.

OTHER PROVOKERS OF HUMOR

"The following subjects complete the list:

"Colombine, the coquette of France and Italy, the false lover of Pierrot and the unfaithful wife of Punchinello.

"Gargantua, a character created by the Frenchman Rabelais, who represents the gourmand and the lover of all sensual pleasures. I have made the figure grotesque in my treatment.

"Spara Fucile, a simple-minded Italian character, a boaster and a coward. He carries a rifle, but is not considered as having very much bravery. He is a great boaster, and was often portrayed in ancient Italian comedy.

"Chicard is a French Carnival type, who dresses fantastically, wearing a coat of the fifteenth century, the armor

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and boots of the nineteenth century, and a dress coat like General Thermidor's. He was a tall, lean student in his youth, and is supposed to have invented the 'Can-Can' dance, the music so aptly recorded by Offenbach in 'Orphée aux Enfers.'

"Falsacappa, a burlesque coward, found in old Italian comedy.

"Harlequin, the lover of Columbine and Pierrette, and the creative idea of the Italian Arlechino. He is sagacious, diabolical, clever, and a mischief-maker. His clothing is made of patches of cloth of many different colors. He goes about armed with a pair of boards which he slaps together against peoples' backs and shoulders. There is a lot of noise made, but he never does any harm.

"'Tia Norica,' the wife of Cristovinha, the Guignol from Spain, a lover of little children, and an enemy of bad little boys and girls.

"Roscius, a famous mimic of the ancient Roman Empire. He was very amusing, educated, elegant, and a sybarite. Roscius was the first professional comedian to imitate animals.

"Pierrot, a very well known personage.

"Sancho Panza, the servant of Don Quixote de la Mancha, in Cervantes' novel. He is a Spanish country type, rough and simple, but with a lot of common sense. He was created as a contrast for the character of Don Quixote, who is always exhibiting the brilliance and superiority of his ideas!

"Triboulet, the clown of Francis the First, of France. Although he was not very bright or witty, he managed, somehow, to appear ridiculous.

"Maccus, the terror of little children in Greece and Rome. He was the antecedent of the French Tarasca, whose name was given to the city of Tarascon.



Pae João, Father Jean, popular Brazilian Type.

"Maritornes, a Spanish type found in the extravagant and famous adventures of Don Quixote.

"Ratz-Keller, an impertinent, grotesque person, the cellar rat of Germany, and a well-known English character.

"Fiera-Mosca, a braggart from Italian comedy.

"Guignol, a classic French type, found in children's theatres. He is typically Parisian, clever and charming.

"Alberico, a dwarf who guards the treasures of the Rhine River in the German Nibelungs, keeping away the gnomes and elves.

"Hans-Wurtz, or 'João Salsicha' (John Sausage) a popular German gourmand.

"Caiette, a jester of Henry II of France, celebrated because of the gro-

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João das Vinhas, Spanish, French, Portuguese-Brazilian Minstrel.

tesque adventure he had with the Duke of Buckingham.

Seigny Joan, the court jester of Gargantua, a character created by Rabelais.

"Mari-Barbola, the dwarfed court clown of Philippe IV of Spain. Velasquez made him live forever, when he painted him in the celebrated 'Meninas,' the name applied by the king to his group of buffoons.

"Matamoros, a famous person found in Rabelais' Pantagruel. He was one of the celebrated 'Muttons.'

"Mère Gigone, a kind of Papa Noel or Santa Claus. She is a French girl, a protector of good children, and a terrible enemy of the bad ones.

"Little-Pick. A modern English clown, and very amusing. He was the predecessor of Affonso and Charlie

Chaplin, and created many of the modern tricks and foolishness in the circus arena.

"Mascarille, a comic character of Italian origin. Used by Molière. He was a gourmand, a pickpocket, and without shame.

"Karaghueu, the Mussulman Guignol.

"Tarrasca, the daughter of Maccus. A Flemish woman, a harpy. Walks in the processions in the city of Tarascon.

"Gonela, the Duke of Farrara's professional clown, a type of the unhappily married man.

"Puncinello, the Italian and French Polichinelle, who is always growling and finding fault, jealous, avaricious, a drunkard, and ridiculous.

"Maneken-Piss, a Brussels Burgomaster, the idol of the Belgians. He has a most wonderful assortment of clothing which he wore on festival occasions. He was very rich, and a general.

"Pitou, or Piou-Piou, a happy-go-luck country boy, who joined the army, innocent, practical, happy, and always singing.

"Pander, the famous 'gendarme' of the French popular songs.

"Quasimodo, noted for the amusing grotesqueness of his face and body, who is found in Victor Hugo's 'Our Lady of Paris.' A lovable person because of his charming soul and heart.

"Falstaff. Shakespeare's amusing Englishman. Celebrated in 'The Merry Wives of Windsor.'

"Palhaço, the circus clown.

"A copy of a mask made by Michael Angelo, when he was eleven years of age. I copied this as a remembrance of the great sculptor.

"Charley Chaplin, loved by the world, known in Brazil as 'Carlitos.'

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"There are two more 'mascaras' which have central positions in the grouping scheme at the entrances, the First Smile of a Baby and the Last Smile of the Skull."

These decorative heads, consisting of a series of forty-six individual conceptions were on round backgrounds having a diameter of three meters, or slightly more than nine feet. They were all tinted in keeping with the rest of the 200 meters of the front walls of the park.

"My idea," explained Morales de los Rios, "is to create neat and simple architectural lines, enlivened by bright and amusing decorative features."

THE DECORATED ARCHES

The imposing arches, which these medallions decorated, were all sixteen meters in width and eleven meters in height. The first terrace above the arches was placed at a height of fourteen meters, and a second terrace had a height of nineteen meters. Side towers were built to a height of thirty-four meters. The length of the central section of wall above each group of arches was one hundred meters. The additional side walls built beyond the central section gave the park a length of two hundred meters. The width of the park was eighty meters.

There were other decorative features of humorous intent. Among these were the Jaburú (*Micteria Americana*), a long-legged, fat bird of Brazil. Happiness and good times are supposed to flee upon the arrival of this bird. It brings sadness and melancholy.

Classic figures representing the wine festivals of ancient Salerno, Xerez, Champagne, Chianti, Porto, etc., were also used for decorating. Indian heads were also used, personifying the three principal races of "Amerindios Brasileiros"—the Tupy-Guarany, the Karai-



Curypira, Forest mythical creation of the Brazilian Indians.

bas, and the Tapuyas. As a background for these colossal heads, was a network of Brazilian fruits, which appear for the first time in sculptural work. Among these were the cajú, bread-fruit, pineapples, fructa de conde, as well as immense jacas and pumpkins.

Mr. Morales de los Rios, besides the tremendous amount of work he has done in architectural lines, is considered one of the finest students in the world on Brazilian history and particularly the history of the city of Rio de Janeiro. He was the general secretary of the Twentieth Congress of Americanists, which met in August, 1922, in Rio de Janeiro.

Through the courtesy of the editors of the *BRAZILIAN AMERICAN*, we reproduce this interview with Dr. Morales de los Rios (May 27, 1922), bringing the descriptive paragraphs up-to-date—*Editors*.

Rio de Janeiro.

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ARCHAEOLOGICAL NOTES AND COMMENTS

The Carnegie Institution Announces Extensive Archaeological Work in Yucatan

As a direct result of explorations and investigations in Middle American archaeology undertaken in the past ten years by the Carnegie Institution of Washington through the courtesy of the countries of Middle America, the Institution has arranged with the Federal Government of Mexico for the privilege of enlarging the scope of its work by undertaking excavations and investigations in Mexico to extend over a period of ten years beginning January, 1924.

In accordance with this arrangement, the Institution will first enter upon the comprehensive investigation of problems of Pre-Columbian American history as they are presented at the site of the ancient city of Chichen-Itza in the State of Yucatan. It is expected that collateral studies will be made at other archaeological sites in Yucatan for the purpose of interpreting phases of the problem suggested by the results of study at Chichen-Itza.

The work in Yucatan concerns the history of the Maya people and will naturally be closely related to the studies already conducted by the Institution in Guatemala. It involves a study of Maya civilization in all its aspects and will embrace not merely archaeological studies comprising engineering, architecture and art, but also physical anthropology, languages and the general history of the Maya as presented in the literature of the Spanish explorers and other students of this region.

In order to carry out this comprehensive plan, the group of scientists who will undertake the work will include geologists, botanists and zoologists as well as archaeologists. Dr. Sylvanus G. Morley, Associate of the Carnegie Institution in Middle American Archaeology, who has been devoting himself to the study of Middle America for the past nine years, has been in Yucatan engaged in the preliminary work at Chichen-Itza necessary for the study of the ancient structures which will be the unit upon which the first studies will be carried out. The Carnegie Expedition to Yucatan will begin its intensive task of excavation and exploration at Chichen-Itza January 1, 1924.

On account of the desirability of visiting Yucatan at a time when the American Excavations in Yucatan and the Mexican Excavations in the Valley of Mexico are in actual operation, the archaeological group of the American Commission to Mexico, announced for this September, has decided to postpone their visit until February, 1924.

American School at Athens Notes

The completion of the new Endowment Fund of \$350,000 was finally announced by the Chairman, Edward Capps, on June 30th, just two years ahead of the final date set as a condition of its gift of \$100,000 by the Carnegie Corporation, and one year in advance of the date stipulated by Mr. John D. Rockefeller, Jr., in making his subscription of \$100,000. When the pledges of the other subscribers have been paid, to the amount of \$150,000, on or before July 1, 1924, the Carnegie Corporation and Mr. Rockefeller will pay their subscriptions.

Every dollar of the new Endowment has been given for the general purposes of the School, and the new income will enable it to carry on its educational and scientific work more efficiently and for a larger number of students. Excavations on a small scale will henceforth be possible as a part of the School's regular program, without making a special appeal to the public each time, and adequate funds are at hand for the publication of the results of research.

The School's present income, however, is fully engaged by the institution's present activities, and is not large enough to provide for the care and maintenance, for example, of the Gennadius Library. The building will probably be ready before the end of 1924, when it will be necessary to appoint a Librarian and assistants and to open the collection to scholarly use. About \$150,000 additional will have to be added to the School's permanent funds to take care of these requirements.

The laying of the foundation of the Gennadeion took place on June 28th, with impressive ceremonies, conducted, as is the custom in Greece, by priests of the Orthodox Church. The

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supervising architect, Mr. W. Stuart Thompson, of Van Pelt and Thompson, sailed for Greece with a group of American foremen on August 9th, and the work of construction will be actively pushed from September 1st on.

United States to Send Art Exhibit to Rome

It is announced that for the first time in its history this country has been officially invited to show its artistic achievements in Rome, the art-centre of the world. The artists of America have been asked to send their best work to the Second Biennial Exposition of Fine Arts, which will open in the Palazzo di Belle Arti on the via Nazionale on November 4th, and will continue until April 30th, of next year. This is the most important recognition as yet accorded to American art.

Frederic E. Triebel, the noted sculptor, who has spent many years in Rome, has been chosen as High Commissioner and has associated with him a number of the best known American artists. Among these are Edwin Howland Blashfield, Daniel Chester French and Frederick MacMonnies, who have been appointed Honorary Commissioners; George Grey Barnard, who is Commissioner of Sculpture; Frederick Dielman, Commissioner of Painting and Joseph Pennell, Commissioner of the Graphic Arts. Mr. Barnard will be assisted by Andrew O'Connor and Charles Grafley as Assistant Commissioners; Mr. Dielman will have as assistants Frenk Benson, Frank W. DuMond, Childe Hassam, Gari Melchers and Willard L. Metcalfe as Assistant Commissioners and Mr. Pennell will have Timothy Cole and Charles H. Woodbury, also acting as Assistant Commissioners.

New Homeric Find in Pompeian House

In an article in The London Times Professor M. Rostovtseff, a distinguished Russian scholar, describes a visit he made recently to Pompeii and the discovery by excavators there of a house which belonged to a Homeric enthusiast, containing a frieze depicting important incidents in the Homeric poems.

Professor Rostovtseff first of all mentions the complaints made by tourists who wish to see the new excavations that they are kept back on the strada dell Abbondanza by a high barrier which can be passed only by means of a special permit, valid for one visit only and issued on conditions that no notes and particularly no photographs be taken.

"The decorations are masterpieces of the second style of Pompeian art of the Augustinian period, in their choice of colors, in the delicacy and expressiveness of the figures and ornaments. Equally admirable is the molding of the ceiling. Particularly interesting is the fact that all the upper part of the walls to the length of somewhere about 200 yards, is covered with a frieze which is partially preserved. This frieze, like the columns of Trajan and Marcus Aurelius in Rome, and like many illustrated manuscripts, gives a connected pictorial narrative corresponding to the story of the Iliad, probably of the Odyssey and of the poems of the Homeric Cycle—for instance, the Aethiopiad. Scene by scene the famous episodes pass before the eyes. The Iliad portion is preserved almost intact and beside each of the persons engaged his name is written in white letters.

"The style of the frieze is not that customary in the decorations of the second style; it is a special style, as to the character of which there can be no doubt—the style of illuminated manuscripts. The frieze is clearly copied from pictures in a Greek illuminated manuscript of the first century B. C., or the first century A. D.

"The importance of this fact must not be minimized. The history of miniatures is still little known; it can only be followed up from the beginning of the fourth century A. D., as Kondakoff has done in his remarkable work. But here in Pompeii is actually a copy from a manuscript of the first century A. D., if not earlier.

"Below the frieze the wall is absolutely bare. What does this signify? I have not the slightest doubt that shelves ran along these walls—shelves for manuscripts of Homer's work; in fact, the private library of our Homerist, which he took away with him when he sold the house.

"If that is so, then the rooms in the underground dwelling must have been used by the owner to entertain his guests with readings from Homer and with living pictures and dramatic scenes, based on the poems of Homer and the Homeric Cycle."

BOOK CRITIQUES

In Lotus Land Japan. Herbert G. Ponting.
E. P. Dutton and Co. (\$6.00).

With pleasing and instructive illustrations, with a flow of colorful and descriptive words, the author, who calls himself a nomad, brings to the reader of this volume all of the best that he found in the land of the lotus. Fortunately the political, economic and social problems have not been considered. There are no data columns, nor quantity curves as to the vast number of textile manufactures or rate of progress. But what is given the reader is a fascinating guide of the country of Fuji San, Uji, and fireflies. The photographs are clear and artistic, conveying to the eye much of the atmosphere of each situation pictured. Japanese workers have used these illustrations as excellent examples of what is being portrayed. Seldom, if at all, is there found a better or more instructive write-up on the famous and sacred mountain, Fujiyama, than in this book. There are twenty chapters, each a book in itself. After reading about the last days of feudalism in which the Reformation was effected, one is prepared to enter Japan and does so by way of Tokyo Bay, then follows the flower festivals of Tokyo in which one learns that if fortunate enough to be in this city early in April, you follow a surging eager mass to view Mukojima, a mile long avenue of cherry trees which is in a mass of pinkish bloom. Those who have been so favored as to have seen the gloriousness of the Japanese flowering cherries at our National Capital around the Basin will greatly appreciate this chapter. Then follow the wistaria, the iris, the chrysanthemum, and finally the lotus festivals. This last named flower is used as a Buddhist emblem—the symbol of triumph over self—and also the symbol of Death. The Japanese women are delightfully treated and should be of interest for she has been described by Lafcadio Hearn as "the sweetest type of woman the world has ever known." Then follow entertaining chapters on The House and The Children, Hamakura, an ancient capital ruled by Yoritomo in 1192 and Moskina, a holy island which is "entered through a fine old bronze torii at the water's edge, with tortoises climbing up wave washed rocks."

Those who are especially interested in craftsmanship will find the chapter on The Artist—Craftsmen of Kyoto, containing much of interest and information. While reading this charming book one feels as if they were really in this land of the lotus and puts aside the book upon finishing it as if a journey had been made through Japan. G. HAMILTON MARTIN, JR.

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Peter Paul Rubens. Sammlung der von Rudolf Oldenbourg veröffentlichten oder zur Veröffentlichung vorbereiteten Abhandlungen über den Meister. Edited by Wilhelm von Bode. Munich and Berlin, Verlag von R. Oldenbourg, 1922.

This is a beautifully printed artistic volume with one hundred and thirty-one excellent illustrations. It is a welcome reprinting of several articles which the great art critic, Rudolf Oldenbourg, had published in different German journals in preparation for an exhaustive treatment of Rubens, which was prevented from completion by his untimely death at the age of thirty-four. Oldenbourg had already made himself a great authority on Rubens, not only by his criticisms of Rubens' paintings and his discovery of many new Rubens's but by his learned essays on Rubens' connections with earlier art and with his own times. The subjects considered are the development of Rubens' painting and the character of his art, Rubens in Italy, the influence of Italy on Rubens, Rubens' relationship to Classical Art, the Judith of Rubens, replicas, Boeckhorst and Rubens, portraits of the Roman Emperors in the Imperial Palace at Berlin (an especially interesting series of portraits from Julius Caesar to Vespasian), drawings in Copenhagen, and Rubens' influence in sculpture.

DAVID M. ROBINSON.

The Johns Hopkins University.

The Roman Fort at Balmuilty on the Antonine Wall (near Glasgow). By S. N. Miller. Maclehose, Jackson & Co., Glasgow. Pp. xix+ 120. 58 plates, 12 figures in text. Print 21 sh.

The Glasgow Archaeological Society responded almost at once to the challenge of Dr. George Macdonald in his book on the "Roman Wall in Scotland," that more exploration of the Roman frontier between Forth and Clyde was needed. Balmuilty was the place chosen to excavate. It lies only two miles from Glasgow. The excavations begun in 1912 were discontinued because of the war, but were resumed in 1919.

The site is that of the fifth station from the western end of the Antonine Wall at the mouth of the Clyde. It guarded the crossing of the river Kelvin and controlled an important line of communication. The structural remains are sufficient to give an excellent idea of the fort. The walls, drains, bath and guard houses, gateways, and especially the house of the commandant built round a court, are easily identified. A long chapter is given over to the discussion of the pottery, which as is now generally acknowledged, gives the best and surest criteria for dating ancient sites.

R. V. D. MAGOFFIN.

New York University.

